THE CATHOLIC ART QUARTERLY

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"CATHOLIC ART"

THE NAME OF THE CATHOLIC ART ASSOCIATION is sometimes misunderstood. We hear it said that "Catholic Art"—the making of things by Catholics—is not an important enough category to found a society on. We agree, but the criticism hardly applies to our case. The word "Catholic" in our name does not describe our material object but our formal object. We do not deal with Catholic things so much as with things from a Catholic point of view.

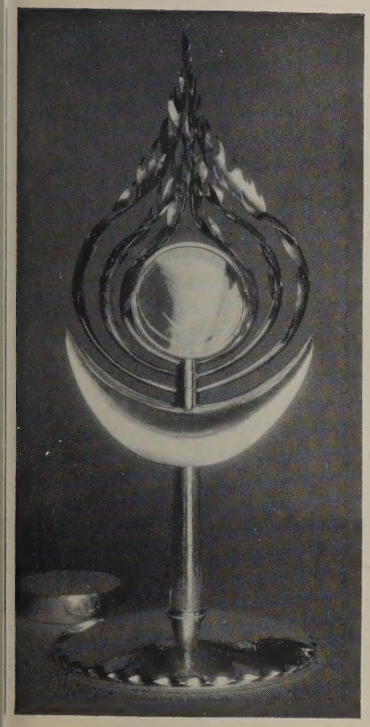
We wish the word Catholic in our title to be understood in two senses—one spelled with a capital and the other with a little C.

We are people who are enough interested in the arts to study them in a serious way; that is, in the light of the deepest and broadest principles. In 1879 Pope Leo XIII in his encyclical *Aeterni Patris*, deplored the babel of contemporary philosophies and called his children to the serious consideration of scholasticism, and especially to St. Thomas. This appeal has led to our whole contemporary scholastic revival, but so far attempts to include in it a philosophy of the arts have been disappointing. They seem mostly rearrangements of scholastic phrases, rather than studies of quite new developments in the unprejudiced spirit of Thomistic inquiry. We are trying to fill what seems to us a gap in the Catholic philosophical revival.

We are catholic also in the more general sense of the word. Originally KATHOLIKOS meant universal (KATA = throughout, plus HOLOS = whole). To philosophize on any subject means to take it in its widest extension. Thus the arts of all *times* concern us, from the cave paintings four hundred centuries old to the paintings not yet dry. We do not ignore the work of any *race*, *culture* or *religion*, and especially we take pains to include all *kinds* and varieties of arts—pottery as well as poetry, carpentry as well as music. We cannot hope to develop a rational and illuminating philosophy of art unless we refuse to restrict the extent of our study in any way whatever. Paraphrasing the old tag we may say, NIHIL ARTIFICIALIS ALIENUM PUTAMUS NOBIS. The only kind of making to which we deny the name of art is bad making.

When we leave theory and come to practical action, we must of course abandon this wide field. As artists rather than philosophers, we must concentrate such resources as we have on a limited objective. And since the liturgy is the central fact of our lives, and we see nowhere arts more degraded than those in the service of the liturgy, we make a special effort to assist the arts which are concerned with that service.

To put our case in one sentence, we of The Catholic Art Association are people who, with the help of Catholic principles, and assuming a catholic breadth of view, hope to establish in others and in ourselves a truer insight into and a better practice of the arts than is current either in "the art world" or in its commercial counterpart.



A MONSTRANCE

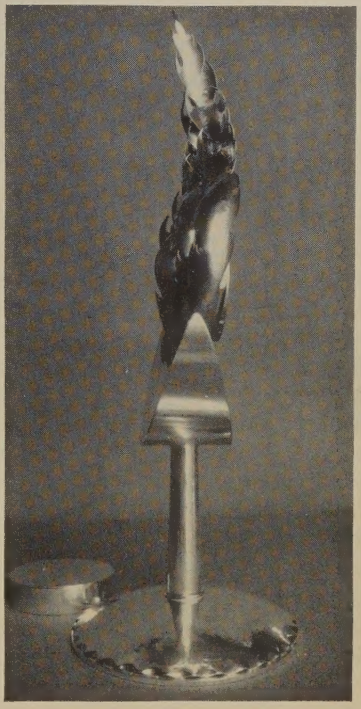
Ideas are timeless. In different ages they are manifested in different ways. They may be forgotten, and understanding of them may then be renewed.

Two prehistoric types of culture were that of the "higher hunters" and that of the "agriculturalists". The hunters worshipped the rising sun, while the farmers worshipped the moon. When these two culturists merged their objects of worship were combined, and we get, as early as the fourth millenums examples of the well-known symbol of the crescent upholding a star or sun.

For the early Christians. The two great heavenly luminaries had an entirely different meaning. The sun stood for Christ, the Sun of Eternal Justice, rising in the east after his conquest of darkness, sin and death, and bringing light and life to his worshippers. The moon stood for Our Lady, shining with a reflected glory, holding up in her arms her divine son for all the world—shephered and wise man—to see.

The designers of early monstrances seem to have had in mind these ancient analogies of Sun and Moon with Our Lord and Our Lady. The little support which holds the consecrated host was of crescent shape, and still goes by the name of *luna*. But in recent centuries the central idea seems to have been overlooked. The support of the host is still called *luna*, and the decoration surrounding the host is still a sunburst, but the goldsmiths and silversmiths have tended to content themselves with reproducing these shapes without much reference to their combined meaning.

The maker of the monstrance shown above —Mr. Harold Schremmer of Hartford, Connecticut—has made an ancient Christian idea the basis of his work. A silver crescent holds and supports the golden flaming sun. This monstrance was recently exhibited at the conventions of The Catholic Art Association and The Liturgical Conference, in Cincinnati, Ohio.



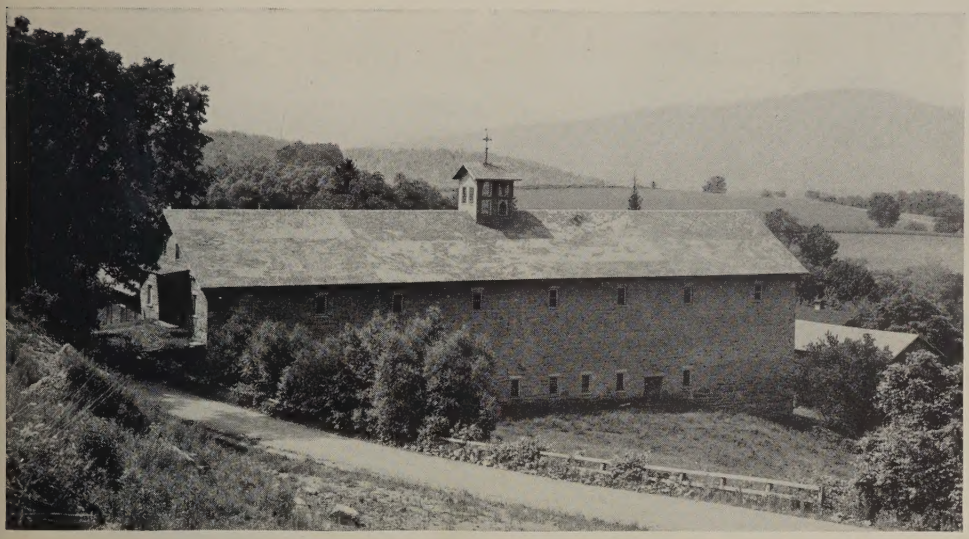
MONASTICISM IN SEPARATION

THE UNITED SOCIETY OF BELIEVERS in Christ's Second Appearing, usually spoken of as the Shakers, have a history that exactly coincides, up to the present, with that of the United States. Throughout this period they have never cease to be a puzzle to their fellow-countrymen. They have been bitterly persecuted, and they have been admired and praised by serious students of public affairs. They have kept very much to themselves, but have exerted strong influence on American thought and economy, influences entirely out of proportion to their number, which has hardly ever exceeded six thousand souls, and which is estimated at a total of seventeen thousand. Their lives were laborious and ascetic. They ruled out any attempt to achieve beauty in the things they made, but to see these things today we must go to museums and the collections of art lovers.

To a Catholic the simplest key to these puzzles is the fact that they were monastrics—monks and nuns in everything except the tenets of their rather peculiar form of evangelicalism. They were strict celibates, not viewing marriage, except in their earliest days, as an evil but as a way of life which was not for them. The Society was augumented by the conversions of adults and by the adoption of orphan children. They practiced communal ownership of the means of production—land, houses, tools, etc. They refused to take part in the injustices and violences of warfare. They worked hard and rejoiced in the opportunity work gave them to be of use to their neighbors. They practiced charity, sometimes on a very large scale, sending wagon loads and boat loads of food and clothing to the poor of great American cities, and even to the victims of catastrophe beyond the seas. They confessed their sins. They accepted conformity to a very strict discipline, and the abnegation of self as a means to serving God. A very genuine Christian motive is seen behind all their thinking and doing. They led lives of poverty, chastity and obedience. One of their mottos was "Hands to work and Hearts to God", which is a good, free translation of St. Benedict's *Ora et Labora*.

The United Society is today almost extinct. After its peak in the mid-Nineteenth Century it has steadily declined. A chief reason for this decline seems to have been a growing dissatisfaction with the un-Catholic form of Christanity on which the order was built. What could be believed in the early Victorian world was no longer believable to most men and women of good will towards its end. Had the Shakers' religious foundation been as firm as that of the Benedictines, they might still be increasing today instead of dwindling.

Nevertheless Catholics have a great deal to learn from the example of the Shakers, for these devoted people solved an economic problem that most modern religious communities find taxing. They arose from poverty and persecution to prosperity, but they achieved this rise not with gifts from without but by their own productive labors. Their praise of God in the labor of their hands was as genuine as that of any Catholic order; but like the early Benedictines, they produced natural wealth for the society in which they lived, instead of drawing upon it.



Courtesy of N. Y. State Museum, Albany, N. Y.

THE GREAT STONE BARN

NORTH FAMILY, NEW LEBANON

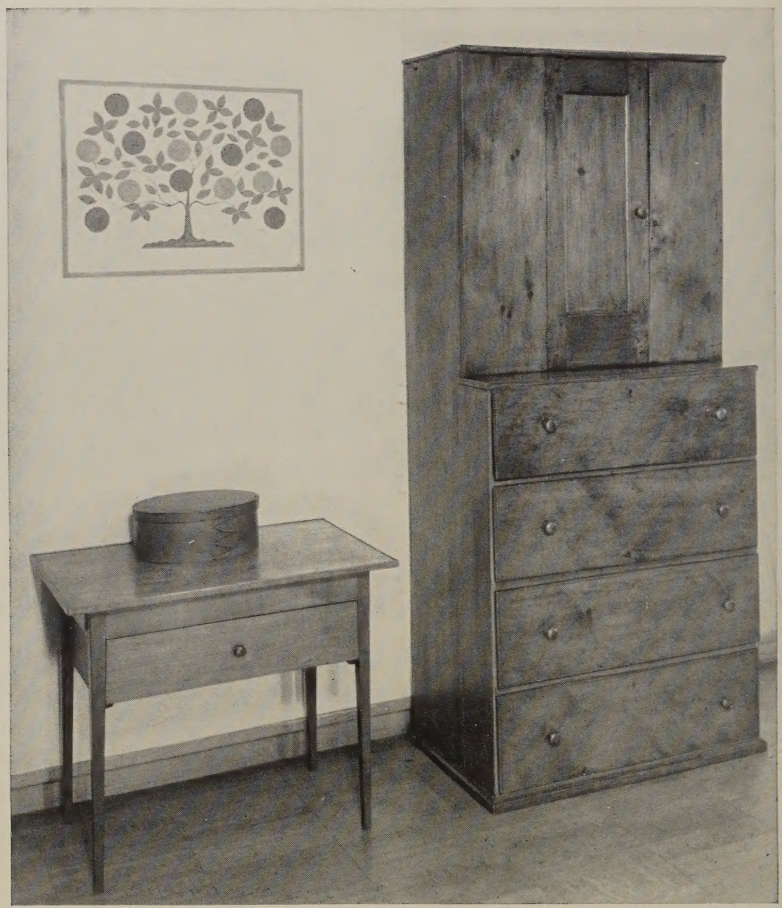
THE FIRST SHAKERS CAME to this country from England in 1774, a handful of religious enthusiasts, urban proletarians from the slums of early industrialism. In the New World they set themselves to build an independent and self-sustaining community, and they necessarily founded their economy on a firm agricultural basis. Throughout their subsequent history they were farmers first and craftsmen and machinists second.

By 1800 they were already known for their thrift and skill in husbandry. They supported themselves and their shops with food from their fields and gardens, timber from their forests, hides and horns from their herds, and raised wool and flax for their looms. They were particularly interested in improving the strains of domestic plants, and in the breeding of cattle.

This, together with their reputation for commercial integrity, led to a nation-wide reputation as seedsmen, and later as the producers of medicinal plants and drugs.

The emormous barn shown above, with masonry walls two feet thick and huge hewn timbers, is a testimony to the skill, energy, and far-sightedness of the Shakers as builders. Few barns of half its size today can boast as straight ridge and eaves lines as this century-old four-storey cow barn. To the right appears the roof of a farm building of average size.

There were before the Civil War, some fifty-eight Shaker "families" in this country, averaging almost a hundred souls apiece. This great building was the agricultural center of one of these families.



Pine "Weave chest" from the New Lebanon "wash house" or communal laundry. The serving table has a small drawer in each end. The painting on the wall is not aesthetic in intention but is the record of a religious vision, The Tree of Life, "seen and painted" by Sister Hannah Cahoon of Hancock on July 3rd, 1854.

The Shakers were perfectionists in their arts as in their lives. Joseph Meacham, an early leader, exhorted his brothers and sisters to make their work "plain and simple" and of the good and substantial quality which becomes your calling and profession, unembellished by any superfluities which add nothing to its goodness or durability." A later leader, Frederick Evans, said "What you call beauty is absurd and abnormal", and again "To create beauty for the sake of beauty is a device of the Devil." When we consider the meaningless, expensive and degenerate ornaments which, in the America of Elder Evan's day, were considered to be justified by their "beauty", and the simple loveliness that came from the hands of the Shakers, these people seem to have had the last word.

Shaker cupboard of pine in a private collection. From the Church Family, New Lebanon. The chest is a tailoring counter from Waterviliet, N. Y. The portrait is, of course, not a Shaker product. Photograph reproduced by courtesy of "Antiques".

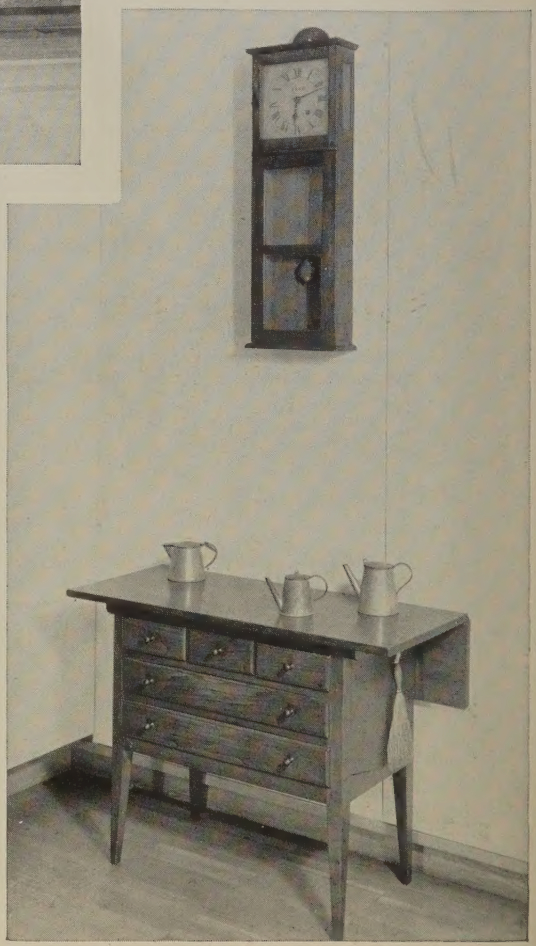
"We believed we were debtors to God in relation to Each other, and all men, to improve our time and Tallents in this Life, in that manner in which we might be most useful." Shaker Covenant, 1795.

Petrus Cantor, a monk of the twelfth century, writes in a similar vein. "Even as, in the superfluity and curiousness of rainment and food, the labour of nature is perverted . . . so it is in the superfluity, curiousness and sumptuosity of buildings . . . This superfluity is a cause why we have in these days less pity and alms for the poor, since we are not rich enough to feed them while we spend also upon such superfluous expenses."

Though all pieces of Shaker work are marked by a recognizable, though quite unconscious, style, every piece differs from every other, chiefly through its exact conformity to differences in the conditions of use for which it was designed. The Shaker craftsmen found their liberty in self-forgetfulness and the determination to do a good job. The secret of all good work is the same—humility, love of the craft, and a resolution to do justice both to it and the user.

Left: Drop-leaf table from New Lebanon, and "tilting chair" equipped on rear posts with ball-and-socket device to prevent marring of soft wood floors.

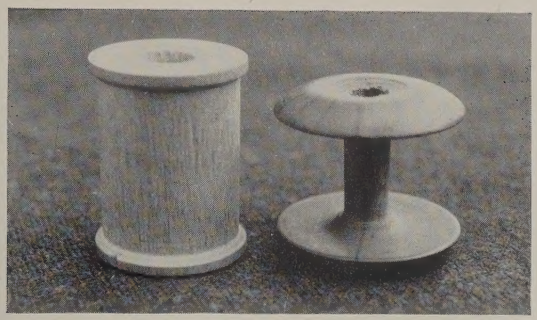
The shakers were not only good craftsmen but were unusually inventive mechanics. Besides hundreds of improvements in existing machines, they originated many new ones which have since become important in our economy. Among these are the screw propeller, the turbine water-wheel, metal writing pens, Babbit metal for bearings, the flat broom, the common wooden clothes pin, the steel circular saw. "We find out by trial what is best, and when we have found a good thing we stick to it."



Right: Serving cabinet from Hancock, Massachusetts. Brush and tinware Shaker made. Clock by Isaac N. Youngs, New Lebanon, 1840. Both photographs reproduced by courtesy of "Antiques".

Pieces of furniture such as these, which are found today in museums and in the collections of lovers of the beautiful things, were made by people who were motivated by desire for order and use. By order they meant respect for the nature of things, and by use the adaptation of things to their intended purposes. William Lethaby put their aesthetic theory in a phrase when he said, "Look after Truth and Goodness and Beauty will look after herself."

The Shakers demonstrated that art is not a luxury, beyond the means of the common man. Modern copies of their furniture, however, are high in price and inferior in workmanship.

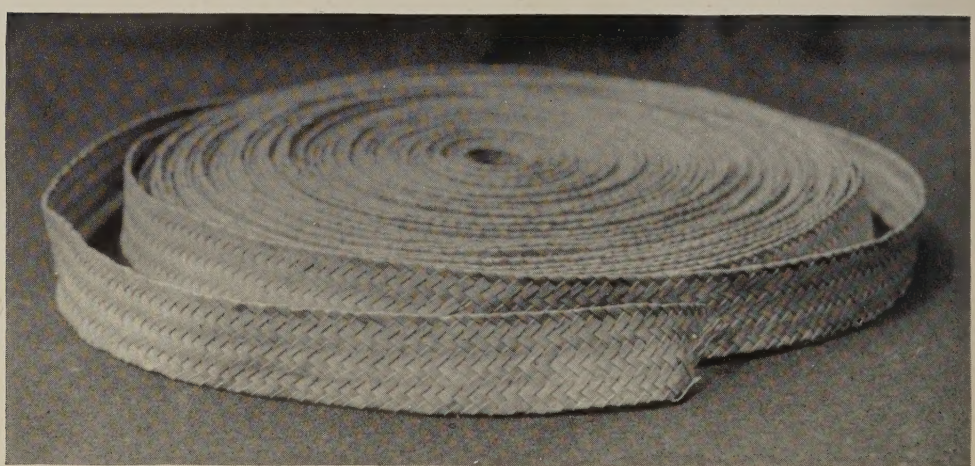


Honesty and fair dealing with all men was one of the characteristics of the Shaker. One of them said, "The World makes spools 10 per cent thread and 90 per cent wool. We make spools 10 per cent wood and 90 per cent thread." The Shaker spool, above right, not only exemplifies this saying, but is a beautiful specimen of the turner's craft. All the spools that survive show the same skill and polished perfection. Gift of W. L. Lassiter of Albany, N. Y. Photo ERP.

Below: A trustee's pine desk from the Second Family, New Lebanon. From the Andrews Collection, by courtesy of the Yale Art Gallery and "Antiques". Photograph by Robert J. Kelley.

HANDS AND HANDIWORK

Above: The hands of Eldress Sarah Collins, who was adopted by the Shakers as a Civil War orphan. Like so many of the Order, Eldress Sarah lived to a great age, and was active, skilfull and cheerful to the last. She once remarked, "People say I have neuritis and rheumatism. 'Tisn't so at all! I'm just double j'inted." The photograph of her hands is by F. W. Winter.



Above: A roll of rye-straw tape plaited by Eldress Sarah. This tape was intended to be sewn into the straw sun-bonnets worn by Shaker women in summer, but was never used. Photograph by ERP.

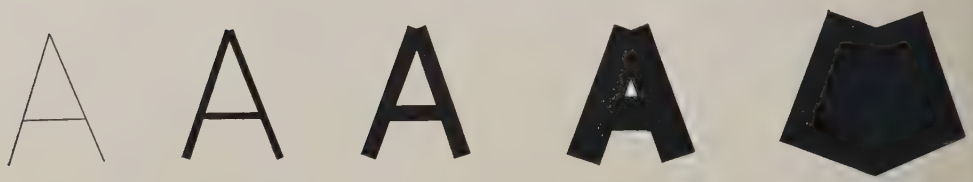
To the left: Small shaker made tools. The Order made most of its own tools. Here is a small selection from the New York State Museum. At the top, a sister's hammer; at center, a curly-maple mallet; and at the bottom, a cabinet maker's molding plane. Other tools include bodkins and a paring knife. Buttonholes were cut with the small chisels at the left, and the curved tool at the right was used in pressing bonnet pleats. Courtesy of "Antiques".

THE SURVIVORS

To the right: The membership of the Order has decreased steadily from a maximum of some 6000 in the mid-nineteenth century to twenty-six persons today. One of these is Brother Ricardo Beldin of the family at Hancock, Massachusetts, who is now in his ninety-first year. Brother Ricardo is a clock maker and clock repairer, a craft that has been a favorite in the Order since the beginning. Brother Ricardo is also music director at the Shaker Summer Work Shop at the South Family in New Lebanon, and is an authority on Shaker songs and music. He is shown here standing outside his clock shop at Hancock. Photograph by ERP.

ON MATTER AND FORM

By Graham Carey



1. *2.* *3.* *4.* *5.*

DIAGRAM I.

WISE MEN TELL US THAT real things exist by virtue of the material and formal causes which combine to bring them into existence. They say further that material causes have to do with quantities, and that material causes are known by means of the senses, whereas formal causes have to do with qualities and are recognized by the intellect.[1] Still further, they tell us that the formal cause of a thing is that which makes it the kind of thing that it is, and therefore that the words "form" and "shape", as used by philosophers, are far from synonymous. And they tell us that the perfection of a thing occurs at some point between extremes of imperfection, which extremes contradict both the central perfection and each other. They say these things, and similarly confusing and wearisome things, and sometimes we wish that philosophy could be a little simpler. The diagrams on this and the following page are intended to clarify, and show some of the relations between these quite simple, but not always understood, truths.

In diagram I the central A is the most legible of the five As there shown. The purpose of letters being to be read, this central A best fulfils its purpose, and it does so because just the right quantity of ink has been used to make the idea of a capital A most legible. At a distance, figure 2 disappears sooner than figure 3 does because there is too little ink, the quantity of ink being controlled by the thickness of the strokes that make up the letter. In figure 1 a still thinner line has been used, and this A disappears at an even shorter distance. Figure 1 is almost as close as an A can get to a pure disembodied idea without vanishing. With the disappearance of the matter, the form too disappears, because it is the matter which the eyes see and which thus enables the intellect to recognize the thing for the kind of thing it is.

In figure 4 too much ink rather than too little has somewhat obscured the pattern of the A. Thickening the strokes still further we get figure 5, which has almost completely lost its A-ness, and looks more like an M than

[1] We are dealing here with the philosophy of art and not with metaphysics, so the phrase *material cause* is to be understood as *sensible* rather than *prime* matter, and the phrase *formal cause* as *accidental* rather than as *substantial* form.

an A, and more like a pair of short shorts than either. A letter A that looks more like an M or a pair of shorts has obviously lost its form—that which makes it the kind of thing that it is.

These figures show a variety of quantities of matter patterned on a single unchanging form. Greatest legibility occurs somewhere between the extremes of too little and too much material, and too little and too much are questions of quantity.

In diagram II, figures 6 through 10 show just the opposite situation. The quantity of matter remains constant and the nature of the pattern changes. Figure 6 is identical with figure 3 in the other diagram. In figures 6 to 10 we have tried to maintain a constant ratio of black to white—say 20% black to 80% white—but in each square the black grains of ink are differently distributed. The strict focus of figure 6 is progressively blurred, until at figure 10 an almost complete randomness, formlessness and chaos of the granules appears as an almost consistant gray.

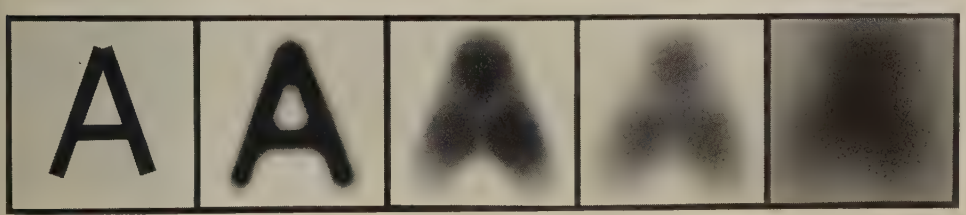
In these two diagrams we thus see exemplified the truth of several philosophic principles:—

(a) the Law of the Mean, which states that perfection of any kind exists at a point between a variety of extremes—such extremes as too big and too small, too bright and too dim, too soft and too hard.

(b) material causes as concerned with quantities, and formal causes with qualities or natures—matter with *how much* and form with *what*.

(c) that matter and form in isolation from each other cannot be said to exist, that to perceive the form at all there must be *some* matter, however little, and that the matter cannot exist except in *some* pattern, however dim and chaotic. Matter without form, and form without matter are phrases that express nothingness—meaningless phrases. You cannot have a marriage without both a husband and a wife. Without either there is no marriage, for a marriage exists in a certain combination of the two and in nothing else.

(d) and lastly, we can see why the words "shape" and "form", so often confused, have to the philosopher entirely different meanings. A billiard ball and a falling raindrop may have the same shape, but they have different forms, because, in philosophic language, "form" means "nature", and an ivory sphere and one of water are quite different kinds of things.



6. *7.* *8.* *9.* *10.*

DIAGRAM II.

Fragment of stone figure of a Bodhisattva from Sānchī, India, of the fifth century. Reproduced by courtesy of the Victoria and Albert Museum. Photograph by R. B. Fleming.

A NOTE ON GREEK SCULPTURE

By Eric Gill

THE WORSHIP OF GREEK SCULPTURE in Europe and America since the fifteenth century is the natural consequence of the humanism favoured in a world dominated by merchants. The decay of mediaeval feudalism and theocracy allowed the emergence of merchants and financiers as the ruling class, and the self-worship and man-worship hitherto suppressed by the Christian religion was liberated. Man saw himself supreme in the universe, and consequently things as they seemed to *him* were taken to be things as they *are*. Emotion supplanted judgment. What he liked was what was good, and the good was the saleable. Likeness to appearance supplanted imagination. Natural appearance became the norm of beauty.

The representation of the human form, as developed in later Graeco-Roman sculpture, therefore seemed to be the acme of achievement. Such sculpture seemed to be not only true to natural appearance but at the same time true to man's idea of himself; it was both natural and idealistic, sensually pleasing and also flattering.

This worship took no account of the fact that the earlier Greek sculpture has been (like the earlier European mediaeval sculpture, and like that of India, China, Mexico and all countries and periods not commercially dominated) hieratically controlled and religiously inspired.

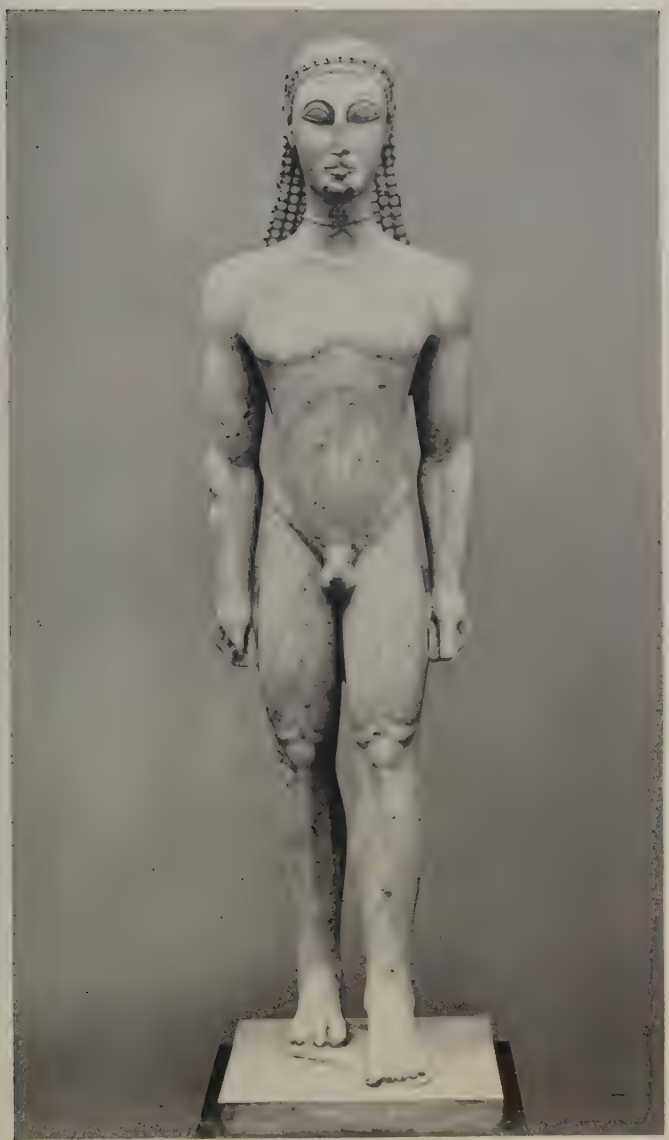
Greek sculpture of the pre-Periclean times, though having qualities of form and meaning characteristically Greek, was not radically different in kind and not better in quality, materially or spiritually (i.e. not technically better done or aesthetically more sensitive, and not the product of better or higher or more universal concepts) than that of other peoples and times. Indeed, both the Hindus and the Chinese may be said to have surpassed the Greeks in both respects, and the same may be said of European mediaeval sculpture in its early phases i.e. before it went down the same road as the Greek and ended in the easy and vulgar naturalism beloved of the rising merchant class by whose money a great part of late Gothic churches and mansions was built.

The finest period of Greek sculpture is probably represented by such things as the Apollo of Tenea and, in a more domestic way, the so-called "Throne of Venus". Compare these works with, for example, the 5th century stone torso from Sanchi and the 10th century bronze figure from Nepal. (See reproductions on pages 112, 114, 115 and 116.)

In the Indian examples there is a higher technical excellence—more mature and assured—and at least an equal precision in form. (What we call "finish" is, when it is any good at all, really a high degree of precision, e.g. a polished surface represents a more close arrival at the precise surface imagined and intended than an unpolished one. Polish is not so much

*Eric Gill, 1882-1940, English letter cutter, sculptor, engraver, typographer and essayist. This note on Greek sculpture was written in 1937 for his friend Walter Shewring, in whose book of essays—*Making and Thinking*—it has just been printed for the first time. For the benefit of those readers who might not see the book Mr. Shewring has given us permission to reproduce it here.*

Bronze figure, Padmapāni, from Nepal, India, of the tenth century. Collection of A. K. Coomaraswāmy. Reproduced by courtesy of the Museum of Fine Arts, Boston.



Archaic Apollo or Kouros. 615 to 600 B. C. We believe that this is a finer example of the "Apollo type" than the Apollo of Tenea, now in Munich, to which Mr. Gill's text refers. In his Making and Thinking, Mr. Shewring has illustrated this passage with a photograph of the Tenea Apollo. Our reproduction by courtesy of the Metropolitan Museum, New York.

Marble relief on the "Throne of Venus" (Ludovisi Throne). Baths of Caracalla, Rome.

desirable in itself but is a means of approaching even more nearly to the desired form. The pleasantness of a reflecting surface and the quality of colour which polish brings out are subordinate virtues.) And the religious inspiration and control in the India of Hinduism is demonstrably of a higher kind than was possible for the Greeks with their somewhat childish and stupid cosmogony and in their privation of any theological conceptions comparable to those of other nations.

Finally, we may say that even on the comparatively low plane of naturalism the Greeks, even in their latest and most mundane period, never achieved the same mastery as other peoples. The Chinese and Japanese have surpassed them easily. The Etruscan "Chimera" is a better, a more brilliantly successful work than anything of the kind in Athens; and the popular masters of the European Renaissance, workers in bronze like Donatello and Cellini, got much further than any Greek in grace and subtlety and power and humour and even in naturalism.

THE PRESIDENT'S REPORT

THE YEAR JUST PASSED has proved an important one for our Association. At its beginning in Yankton, impetus was given, largely at the suggestion of Robert Feild, to the revision and expansion of our constitution. To do this work an "Organization Committee" was appointed consisting of Sister Jeanne, O.S.F., Mrs. Nelson Mercer, Graham Carey, and Robert Feild, with myself as chairman. We met frequently during the year and finally produced *The Proposed Constitution* which in May was ratified, almost unanimously, by the membership who voted, and which goes into effect at this meeting here in Cincinnati today. This committee also acted as a nominations committee and prepared a slate of candidates to serve the Association for four years beginning with this meeting.

I owe our members an apology for the short time which was allowed them to study the Proposed Constitution and the slate of candidates before voting on them. I had planned that each voter should have at least two weeks before returning his ballot, but unfortunately the balloting material was sent out by third class mail instead of first class, and was so much delayed that it did not reach some members until the eve of the last date for voting. I very much regret this error and the confusion which it caused. It fortunately does not affect the signing of the membership pledge, which may be returned at any time.

We approached a foundation again at Mr. Feild's suggestion, and received from it a sum of money which enables us to carry out certain provisions of the new Constitution not possible otherwise. We now enjoy the services of an executive director and an executive secretary who devote a large proportion of their time to the work of the Association.

Our total subscriptions have grown from 856 to 916. The treasurer reports a bank balance of $1,894.06 in the general fund on June 30th as against $530.93 on the same day in 1957.

We have published during the year the regular four issues of *The Catholic Art Quarterly*, an index of its last forty issues, an edition of the 1949 Constitution, ten issues of *Newsletter*, volume 9 of *The Catholic Elementary Art Quide*, and the new *Proposed Constitution*.

A European study tour under the leadership of Dr. Balduin Schwarz has been sponsored by the Education Committee, and is now abroad.

An official seal has been designed, the central part of which has been adapted for a silver membership button.

At least four of Regions, New England, Southern, Central, and Canadian, have held meetings or been otherwise active.

I would like to express here the gratitude of the Association, as well as my personal gratitude, to the officers who have served us so well during the past two years.

Thomas Phelan

Single bells in open turrets at St. John's Monastery, on the Island of Patmos. (Photo A. Costa)

BELL TOWERS IN SACRED ARCHITECTURE

PART II

By Ade de Bethune

IF BELLS HAD WINGS and could obligingly hang in mid-air to be rung, there would be no need for towers. But instead they are heavy by nature and accordingly require a substantial base of operation. Here then are the principal requirements of a proper bell tower or campanile.

First of all, bells need not be hung in a tower at all. A turret built atop the church roof is certainly more economical and quite satisfactory in many respects. Such have been used successfully, from medieval England to the Spanish missions, and the form is still valid today. The main point is that the bells should be high up in the air—as high as is feasible under the circumstances.

There are two reasons for placing the bells high. One is related to quantity—the higher the bell, the farther its sound will reach in its work of consecrating space and time. The other is related to quality—the fewer obstacles the sound vibrations meet, the less they are distorted in their travel through the air, the purer and truer they remain. There is no point in discussing which, of quantity or quality, is the more important. Both are complementary, and there is no way of satisfying either but by placing the bells high.

Venice's Piazza San Marco, with the basilica's beautiful campanile.

Where economy is no essential concern however, and the church is rich with bells, a proper tower should be constructed to house them. Such a tower has many advantages.

To begin with, it can be calculated to combine the optimum height with the minimum structure necessary to carry the thrust from the bells. This thrust naturally depends upon the number and weight of the bells themselves, but is regulated also according as they are to be hung for ringing or striking. If they are to be rung, the lateral thrust is greater. But in either case, human nature is such that the temptation is always present to envision adding more bells at a later period.

Already in the year 1091, Ingulphus of Croyland Abbey, tells us about the "humble belfry" and "two small bells" being restored after the burning of the abbey and "there to remain until years of greater prosperity when we propose, by the Lord's assistance, to make alterations in all these matters for the

Tournai's Cathedral boasts a Romanesque nave, and crossing with four flanking towers. The choir, added later, is Gothic. (Courtesy C. G. T.)

better." Wise planning would thus suggest allowing for possible expansion by future bell enthusiasts, for a campanile too narrowly conceived is apt to hold a limited place in the lives of later generations. Some of the great towers illustrated here (Pisa, Florence, Venice, Mechlin, Bruges, Boston) have been beloved by people of different centuries. They are as alive, young, and meaningful today as ever they were. Even their image in photograph is sufficient to draw feelings of nostalgia from anyone who has ever loved them.

The other advantages of a campanile over a turret are utilitarian. A tower can include a proper bell chamber so that in any kind of weather, the ringers or the carilloneur can practise their art with indoor protection. In a tower, the bells themselves, and especially their gear can also better be roofed over for protection from the worst of the weather. Problems of care and maintenance demand occasional visits "up top". Whereas, in the case of an open air turret access to the rooftop is not always easy, in a bell tower it is possible to build a permanent ladder or staircase. In northern climates, however, these stairs should not be open to the wind, for snow and ice could make them dangerous.

Concerning the methods of hanging bells, several points deserve mention here. The first is that no bell should be planned to swing directly from the masonry. Its thrust and vibrations would eventually tear the masonry asunder. Instead it must be hung or swung from a sturdy framework placed itself upon the building. During the last half century the trend has been to make this framework of steel. More recently however—mostly through the influence of Jef Denijn, founder of the Carillon School of Mechlin—there has been a return in favor for the old style framework of massive wooden beams. Most campanologists agree that the sound's fulness and purity is considerably improved thereby. And incidentally the upkeep of a wooden frame work is negligible in comparison with the frequent repainting necessary to preserve a steel structure from corrosion.

Talking of upkeep, it is only fair to point out that electronic carillons are still too new for people to forsee the problems of servicing and repairs which they present. It will remain for another generation to realize that, whatever the marits of electronic music, a complex gadget is never an investment.

Campanologists are further agreed that a carillon's resonance is more harmoniously blended when the bells are hung in a same chamber. Their voices are also carried farther and truer when the openings or "windows" in the bell chamber are provided with sound boards.

Florence's magnificent marble Cathedral, with its celebrated campanile by Giotto, dominates the Arno valley and the crowded city streets by its imposing proportions.

Perhaps it should be pointed out that the tower, flèche, or dome, sometimes built at the crossing of the church or over the altar, is not the proper place for bells. Here again there are two reasons.

A crossing tower or an altar tower are both symbolic of the Incarnation and the Holy Sacrifice—Christ sent by the Father to come down upon the earth, the Holy Spirit descending to bless the Sacrifice, our oblations arising as an odor of sweetness in the eyesight of God. Under such a tower, there should be nothing but the congregation or the altar.

A bell tower instead represents (as was explained in the first part of this article) the voice of Holy Church exorcising the evil spirits, and calling her children to proclaim the good news. The space in the campanile belongs to the bell ringers. It is not a sanctuary or holy place, but should be devoted simply to the service of the bells.

This point would hardly need mention were it not that some modern churches have been built where, despite a worthy attempt to re-evaluate the parts of the building, such a confusion of purposes was made. A belfry erected over the altar means that the bell ropes hang down into the sanctuary. Although bell ringing was originally a priestly office, it is not, strictly speaking, part of the Eucharistic Sacrifice, and bell ringers pulling on their ropes are out of place in the middle of the functions of the altar. Ideally, however, the bell chamber under the campanile should be so arranged that the ringers have a view into the sanctuary

From Bruges' proud belfry, symbol of the city's independence, ring brilliant carillon harmonies.

and can take an intelligent part in the divine work by ringing at their proper times.

Because of their primitive association with the dead, bells have often been hung to the West, that point of the compass which means the end of the day and thus the end of earthly life, with its immediate and final judgment. Although the westward orientation was not necessarily observed at first, it gradually became a meaningful tradition. If it has been neglected in recent times due to a loss of contact with or comprehension of traditional architecture, there still seems to be no reason to forget it today.

Deep in the consciousness of the human race, the West still remains the realm of the evil spirits and of the perilous solitary voyage into the great unknown where God's justice and mercy are mysteriously combined in His ultimate judgment of each human soul He created. The comfort of the Church's ringing voice appropriately speeds us along at that very point.

It may be objected that to twentieth century man, reared on modern geography, the cold, objective North, better represents this concept. In some ways, it does. Yet it does so mostly in the northern hemisphere. Universally speaking, therefore, the West still remains as the direction of the close of the day—meaningful for the southern as well as for the nothern hemisphere—with its imminent darkness but also its great power and majesty in the sunset's magnificence. How true and timeless is the simple round, "Oh, how lovely is the evening, when the bells are sweetly ringing, ding, dong, ding!" "The sound of bells," says Guardini, "stirs in us the feeling of distance . . . a perception of the meaning of space. We feel the pull of height, and stretch our wings to try to respond to infinitude. The bells remind us of the world's immensity and man's still more immeasurable desires, and that only in the infinite God can we find our peace."

Because of their early association with the calling of people, bells have also become the audible markers of the hours. For this reason, many of the early campaniles, built before the invention of clocks, have unfortunately been disfigured by the later addition of a large ill-fitting clock face. Anyone planning a campanile today should therefore bear in mind that it may have to be a large public clock, both in an auditory sense, by the bells, and

in a visual sense by a clear legible clock face.

Here again, the clock face should be large, high up, and if possible visible on all sides from a good distance. True, many people wear watches nowadays, and clock towers may be considered a thing of the past. Yet, by the same token, time measurements mean much more to us "clock watchers" than they ever did to our ancestors. Anyone who works within sight of a good clock face will witness how dependent he can become upon it. Thus a good bell and clock tower are a useful public service even in our day. And there is no reason why the clock face should be ugly if it is not put in as an afterthought.

Finally a word should be said about bell towers of a civil, not ecclesiastical nature. In an extended sense, these belfries certainly belong to sacred architecture. Not only are they descended historically from church towers, but also their purpose is to proclaim liberty throughout the land. The bell and the flag, as was pointed out in the first part of this article, are considered "sacred" in a patriotic sense, an extension into the domain of the State, of the worship of the Father rendered by the Church.

The modern architect planning a bell tower is thus faced with an interesting challenge. Much in the purpose and meaning of bells has its roots in the most primitive antiquity. Yet those aspects are still essential today. Other aspects, especially the technical ones, are quite modern, and due respect must also be paid to their requirements. Obviously the earliest twelfth century campaniles, so beautiful to us in their pristine simplicity, are no longer the answer to today's bell and clock problems.

It is thus a mistake to think that a "return" to the shape of the primitive campanile can help us. As a matter of fact, the Romanesque builders themselves may have considered their towers as a graceless, overgrown piling up of one "house" above another. Given the problem of building in height, it is obvious that they hardly knew how to conceive of it except as a series of single units placed on top of each other. Their skill consisted in making the best of such a gawky, utilitarian proposition. Today, therefore, we must face our problems on our own, but may hope to do so with the same simplicity if we are pleased to base ourselves on a wisdom so old that it looks like new.

The twelfth century campanile with later clock face, at Santa Maria in Trastevere, in Rome.

THE CINCINNATI CONVENTION

By Thomas Phelan

THE CINCINNATI CONVENTION marked the end of the Catholic Art Association's twenty-first year and, appropriately enough, showed evidence of a maturity consonant with our achievement of majority. Everywhere I felt the effects of the acceptance of our Constitution—in a new understanding of our Association's principles and aims, a new smoothness in its functioning, and a unanimity in thinking that had never been so marked before.

Some three hundred thirty-six members, subscribers, and friends, from twenty-eight states and three countries, came together under the truly Christian hospitality of the Sisters of Mercy of Our Lady of Cincinnati College.

The convention opened on the feast of Mary's Assumption with the annual officers' meeting, at which all but two of our executive officers were present. The new officers were introduced, and the reports of the year just ended were read, the By-Laws were reviewed, and the chairmen of the standing committees described their tentative programs for the coming year.

The Publications Committee has already issued the revised Constitution, and "Current Concepts of Art" by Sister M. Jeanne, O.S.F. "Making and Thinking", an illustrated collection of essays on various aspects of the philosophy of art by Walter Shewring, a member of our Advisory Board, will be in the book stores before Christmas.

Sister Jeanne plans to organize the Education Committee on her return from Europe early in September, and to publish the first issue the *The Catholic Art Teacher* next spring. It should be made clear that this periodical will supercede all the former Education Committee publications.

The Convention and Workshop Committee announced that next year's convention will be held at St. Elizabeth's College, Convent Station, New Jersey, in mid-August. The theme of the convention will be "Letters in the Service of Religion."

The recipient of the 1959 Gold Medal will be someone preeminent in typography, calligraphy, or some other branch of the arts of letter making .

The Exhibitions and Lectures Committee is preparing slide lectures and tape recordings for circulation among the membership, with the needs of the Local Units especially in mind.

The Local and Diocesan Committee announced that twenty-one Local Units had already been formed when the convention opened. (If you wish to form a Local Unit all that is necessary is to gather together four or five local people interested in furthering the aims of the Association, and write to the Local and Diocesan Committee chairman, with whose help suitable programs of action can be worked out.) The formation of this committee has made our former Regions obsolete.

SATURDAY, AUGUST 16th

The convention was officially opened with a recited Mass offered by His Grace, the Most Reverend Karl Alter, D.D., Archbishop of Cincinnati. After Mass we had the honor of the Archbishop's presence at breakfast. He emphasized the interest of the Church in the arts, and her dependence upon artists if she is to be served in a way comparable with her dignity.

At the opening session Sister M. Rosine, R.S.M., our new Convention and Workshop Committee chairman, introduced Sister M. Virginia, R.S.M., dean of the College, who welcomed us warmly to Cincinnati. I then spoke about our aims, and led a group discussion in which we met each other around small tables in the reading room of the College Library.

Graham Carey, chairman of our advisory board, then gave a talk in which he discussed the word "living" as applied to art. He concluded that artistic life is much like biological life in that it is part of a continuous vital process and does not spring up by "spontaneous generation." He stressed the essential distinction between originality and mere novelty.

The afternoon session was given over to a panel discussion of the convention theme "Art in the Parish", to demonstrations of a variety of techniques, and to the reading of a paper on "Artistic Freedom" prepared by Sister M. Jeanne, O.S.F. at present in Europe.

Among the participants in the panel discussion of the theme were Mrs. Alfred Berger, who had assisted Sister Rosine in planning this convention, and the Reverend Kevin Scannel, our medalist's companion on his journey from England. Father Scannel deplored the lack of an Association such as ours in England, but described the good work that has been done there by the members of the Guild of St. Joseph and St. Dominic in Ditchling, Sussex, and the obvious kinship of aims between the two organizations. The visitors to the technical demonstrations were asked to decide on the one they were most interested in, and to spend all the alotted time with that one demonstration. This restriction seems to have had good results in a less superficial understanding of the crafts demonstrated than was possible under a more flexible method.

Sister Jeanne's paper analyzed the meaning of freedom in the three main stages of life;—in the child, the adolescent, and the mature man. She distinguished three types of art which are proper to these stages;—therapeutic, disciplinary, and mature, and showed how types which are normal for infants and teen-agers become abnormal when substituted for the serious work of adult persons. The true freedom of the professional artist is then replaced by various false freedoms. A condensed version of this paper, which may well prove to be the most important presented at this conference, will be published either in *The Catholic Art Quarterly* or *The Catholic Art Teacher*.

The time after dinner was filled by a general business meeting, a talk by Mary Reed Newland entitled "Secularism Has Invaded Church Art", and fianlly compline. Mrs. Newland left no doubt in any mind as to the essential sacreligeousness of almost all contemporary church furnishing, but pleaded for a charitable attitude toward those who have not been privileged to know anything better, and who do not understand why it is sacreligeous. She pointed out that the basic religious ideas of children are perverted by the debased images of holy things which are presented to them, but that it is worse to be uncharitable than to be thus blinded. The chanting of compline followed very logically and appropriately on her apostolic words.

SUNDAY, AUGUST 17th

Our second day opened with a Sung Mass in which all participated both in song and procession. The magnificent epistle and gospel of the twelfth Sunday after Pentecost gave me an opportunity to speak about our vocations as the free sons of God, and to elaborate a

little on Sister Jeanne's discussion of the real meaning of freedom.

After breakfast I had the honor of conferring our gold medal upon Mr. Valentine KilBride, who had come from England to receive it. The citation which was presented as shown below.

Mr. KilBride's words of acceptance were eloquent, modest, and inspiring. He said that he could only regard this honor as at least in part directed to the Guild of which he had been a part for thirty years a member, all of whose members had devoted their lives as far as they could to the making of necessary things rightly. He felt a strong bond of that sympathy which comes from a common aim between the two societies, and took this opportunity to give us a short history of the Ditchling Guild.

At the end of Mr. KilBride's speech we broke up into three groups to attend panel discussions on Church architecture and furnishing, on art in the school, and on art in the home. Similar panels were held in the afternoon. In the space allowed me here it is obviously impossible to report on all of these six panels, but they seem to have been successful and instructive.

The afternoon was concluded by an excellent lecture by John W. Lawrence of New Orleans on "Church Architecture Within a Competive Economy", a rousing description by Robert Feild of his hopes for the growth of the Association through the development of the Local Units, and finally a delightful garden party on a great terrace overlooking the Ohio River with Kentucky on the farther side. On this occasion His Grace the Archbishop again honored us with his presence. The convention officially closed with the chanting of compline.

During the convention there was a small exhibition of liturgical objects in the College Library, consisting chiefly of vestments made by Valentine KilBride (two solemn sets, a red and a white) and a fine lot of silver work by Harold Schremmer, most of it made for the new Dominican Retreat House at Schenectady, N. Y. Father Scannel added a magnificently produced and bound copy of Chesterton's *The Turkey*

THE CATHOLIC ART ASSOCIATION

EXISTS TO PROMOTE A TRUE UNDERSTANDING AND A GOOD PRACTICE OF ALL THE ARTS, BUT IT IS PARTICULARLY INTERESTED IN FOSTERING THOSE WHICH SPECIFICALLY SERVE RELIGION

JOHN VALENTINE DENNIS KILBRIDE, T.O.S.D.

OF ENGLAND, A MEMBER OF THE GUILD OF SAINT JOSEPH AND SAINT DOMINIC, HAS DEVOTED HIS LIFE TO THE RESTORATION OF THE ARTS OF HAND WEAVING AND OF DYEING. HE HAS SPECIALIZED IN THE PRODUCTION OF VESTMENTS FOR THE LITURGY, ACHIEVING AN UNUSUAL PERFECTION, AND HAS ACCEPTED A VERY MODEST LIVELIHOOD IN ORDER TO MAKE HIS WORK AVAILABLE TO A WIDE RANGE OF USERS. HIS EXAMPLE SHOULD BE AN INSPIRATION TO ALL CHRISTIAN ARTISTS LABORING IN A SECULAR WORLD. THE OFFICERS AND MEMBERS OF THE ATHOLIC ART ASSOCIATION ASK THAT HE ACCEPT THIS MEDAL AS A TOKEN OF THEIR VERY REAL ESTEEM AND GRATITUDE.

AT OUR LADY OF CINCINNATI COLLEGE, CINCINNATI, IN THE STATE OF OHIO, ON THE FEAST OF SAINT HYACINTH, AUGUST SEVENTEENTH, ANNO DOMINI 1958.

and the Turk, illustrated by Thomas Derrick.

On Monday morning, August 18th, Mr. Feild conducted a tour of The American Federation of Arts' "God and Man in Art" Exhibition at the Cincinnati Art Museum. Some fifty participants heard him speak about the purposes of museums in general, and discuss the merits of various of the particular exhibits from the point of view of the Association.

During the following week our exhibits, with certain additions, were shown at the exhibition sponsored by the North American Liturgical Week. Here they were seen by some twenty thousand people, against a background that was for the most part unblushingly commercial. The contrast between objects made according to the demands of right reason, with skill and self-abnegation, and those made primarily for the profit motive, was very impressive, and must have struck many of the exhibition's thousands forcibly.

The 1958 Convention was really a most encouraging one. Everyone who participated in it must be thanked, for it was what it was through the efforts of its participants. One group, however, must be singled out for a special word of gratitude—the Sisters of Mercy of Our Lady of Cincinnati College. They made the convention possible, and they were largely responsible for its success. May God bless them and their work.

ON THE NATURE OF RELIGIOUS ART

By Jose de Vinck

AT THIS TIME, when so many valiant efforts are being made to free our churches from the dead forms of art inherited from an uncreative Nineteenth Century, it may be well to examine the specific nature of religious art.

Among reasonable thinkers the reality of truth and beauty and of art is not a matter of controversy; but on account of the imperfection of human vision, disagreements arise as soon as such things have to be defined.

As the wise man said, if only people understood what they were talking about, they would always agree. Let us accept the implication that truth—both rational and aesthetic—is essentially one, absolute and objective, and that it may be known here on earth, at least in some manner or measure, through the multiplicity of its manifestations. We shall attempt here to examine the truth pertaining to religious art, through an analysis of its objects, its requirements, and its means.

THE OBJECTS

The main object of religious art is God Himself, and following that, all things in their relationship with him. Liturgical art is concerned only with the making and adorning of the implements required by the public worship of the Church, but in its broad meaning religious art covers the making of any object related to religion, to the expression of man's dependence upon God, and to the means by which man communicates with Him.

THE REQUIREMENTS

Since the main object of religious art is God, it follows that this art should have the following characteristics.

Reverence. Religious art is a from of homage to the Omnipotent. He is not to be derided as an unwary art-collector, nor is He to be made the occasion of imprudent experiments.

Love. The object of religious art being the very essence of Love, some manifestation of this Love should be visible in it. Nothing related to God can possibly be well represented by an artist whose heart is cold, no matter how powerful his imagination or skillful his hands.

Truthfulness. The object of religious art being also Truth as such, all sham, pretence, and artificiality must be excluded. No false fronts, no dead conventionality, no short cuts can ever be accepted here.

Simplicity. God is one. The greatest of all mysteries is this Oneness that contains all, this Whiteness within which is hidden every color of the spectrum. Yet nothing is more certain than man's dependency upon God—unconditional, unqualified, and absolute. This dependence should be expressed in the directness and simplicity of religious art, since tortuousness and complications are a sign of the Father of Lies.

Humility. Any work of religious art expresses some aspect of a breathtaking and tremendous Reality. There is no place here for the exaltation of self. This principle is in direct opposition to that tendency of contemporary secular art that emphasizes the expression of a godless individuality, too often resulting in an orgy of irrational nonsense.

Personality. Humility and personality go hand in hand, for true personality emerges from the union of the soul with God in the humility of love. As Father Charles, S,.J. has written: "Nous ne devons pas cesser d'être nous-mêmes pour commencer à plaire à Dieu." "There is no need to cease being ourselves in order to begin to please God." A good work of religious art will always bear the stamp of the person, the unique birthmark that shows that it proceeds from an individual spirit, particularly when the author sheds all vanity, forgets about himself, and is entirely absorbed in the perfection of his work.

Universality. Even though times, tastes, and styles are changing, there remains in every good work something eternal. This universality does not consist in conformity to any cosmopolitan or international set of rules or practices. On the contrary, a universally good work of art is usually characterized by its place and time, and is strongly marked by national or regional features. Nothing is more Italian or medieval than the writings of Dante, nor more English than those of Chaucer and Shakespeare. True universality exists on a plane far above any particularism, in the realm of perfect adaptation to purpose, time and place—in the realm of truth.

Liveliness. Nothing can be more alive than the Living God. A work that is to lead to Him should be filled with the zest, the urgency and the spontaneity of life. It should have the freshness of early spring, imparting in some way the delighted astonishment that always follows upon the revelation of the evernewness of the Immutable God. Religious art cannot be neo-anything, it must be new. It is in this respect that the over-rigid forms of the school of Beuron seem to have failed.

Skillfullness. Too many fools rush in where angels fear to tread. Too many people of undoubted good-will but barely able to hold a pencil engage in the designing of churches or stained glass windows, of religious emblems or portraits of the saints. Enthusiasm and good-will are not enough. Some degree at least of skill is also needful.

Expressiveness. Religious art leads us to God by the display of some facet of His manifold splendor. If a work is so obscure as to require an in-

terpreter, so utterly different from normal and accepted attitudes of the human mind as to seem meaningless to most of us, this is not a work of religious art.

Symbolism. Even though Christ and the Virgin Mary lived on earth, and the saints were but men among men, that which is to be represented is not their *ordinariness* but their *spiritual splendor.* The misunderstanding of this is the major sin of Western religious art. A clear understanding of it is exemplified in the icons of the East. We cannot discuss here the charges of formalism and immobility often brought against Byzantine art. What we praise is a living icon, an always renewed icon, with its roots in a particular time and place and yet preserving the clarity and immutability of its message. Religious art, furthermore, is concerned not only with the representation of persons, human and divine, but also of most noble abstractions, such as Grace, Love, Fortitude, etc. It is obvious that for the representation of such objects symbolism is the only possible means. This symbolism should be based on traditional associations between the things of the spirit and the things of the earth as is so frequently the case in the poetical images of the Bible. It may be traditionally recognized or it may properly be originated when traditional forms are lacking.

Inspiration. And last of all, for this seems to me the most important point, true inspiration is not a sudden and vilent fervor that seizes an artist and causes him to sacrifice everything to the creation of his materpiece. Such a romantic frenzy is often self-induced and may lead to an interesting personal expression but not to the birth of a truly inspired and inspiring work. Before giving even a thought to the future form, the true religious artist calls upon the Holy Spirit, the Supreme Inspiration who proceeds from the Father and the Son. A work of religious art will be worthy only in the measure in which this Inspiration is followed, joyfully, simply, and in the childlike manner of a Fra Angelico.

THE MEANS

St. Paul taught that nothing in creation is unclean to man, and that evil is found only in the revolt of a rational spirit against the will of God. And so, provided the intentions are right, all of the material creation is at man's disposal for the production of a work of religious art: concrete, precious stones, pigments or metals; drafting instruments, powerful machines or the bare hands of artisans. Yet the materials and instruments to be used should meet some specific requirements:

Truth. This truth is not the same as the moral or intellectual truth required of the artist, but is rather the metaphysical truth consisting in conformity to type: all materials should be sound and good in their own way. They should also be *truthfully used*, that is, according to what they are, and not disguised as something else. For instance, if a community cannot afford a baptismal font in marble, let them have it made of wood: but of wood that looks like wood, and not daubed with the brushes and duck-feathers of the "marbleizer."

Adequacy. No picture of a saint made of an assemblage of postage stamps, no shrine composed of half a million matchsticks, will ever be a satisfactory work of religious art. In the same sense, any incongruous or shocking use of a material should be avoided;—no altar-top should be of roughly hewn stone, no Corpus of scraps of tin and wire.

Now this does not mean that when

"noble" materials are lacking, nothing can be produced in the way of Liturgical art, since such an extreme position would exclude two very important aspects of this very art: primitive art, and art produced under duress. By primitive art, I understand such things as made with the most simple means by simple people who reach at times a high level of religious expression by the very spontaneity and liveliness of their work. Such things are found in countries where folk art is still a living thing, and craftsmanship has not been extinguished by industrial mass-production, for instance in Latin-American or Central-European countries. Art produced under duress is that which is deprived of proper materials by some external cause, and yet, by its very vitality, manages to instill a sense of God in commonplace elements. Two instances of such things would be the many enchanting works produced by prisoners of war, and, in a very different field, the mosaics made in the Philippines by Adè de Bèthune out of fragments of glass and broken china.

Law. The materials should conform to the rules of the Church, in the manufacturing of such things as Sacred Vessels or Vestments, or any other object for which a rule has been established by the Church authorities.

Outside of these basic requirements there is an immense, refreshing, and exhilarating freedom, for the world open to the creative mind is endless, the possible combinations and conceptions are without number, and the forms of beauty as yet uncreated will always exceed anything done or even conceived.

In recent years interesting attempts have been made to use concrete sculptures, glass partitions and walls, triangulated cupolas and other elements made possible by contemporary techniques. All these things are good when properly used. Out of these many attempts no clear style has yet evolved, the main reason being the very number and flexibility of the means. This missing unity could be created, even out of the variety of interpretations, if all of the distinct attempts, conforming to the requirements formulated above, were to give rise to a symphony for the glory of God instead of the present display of the imaginative power of man.

In conclusion a final question remains. In the light of so many conditions and requirements, is any man qualified to be a religious artist? There are here two problems, one of fact, and the other of the will. A truly great artist will have to be endowed with a natural talent, a particular gift of vision, a special facility of expression which no amount of training could ever procure. Working upon this fact, he will have to live according to the wisdom, virtue, and discipline of his art. We are not concerned here with his morality, for a great sinner may become a great religious artist. But it is certain that a life of peace and virtue combined with creative fire is a far better preparation for this art, for it opens the mind of the artist to the motions of the Spirit of Love. And it is equally certain that the indifferent and the lukewarm who refuse this assistance, or do not trouble to call upon it, will never be more than the makers of "devotional goods."

As for those of us whose passionate desire extends to the things of God and who wish to render them, to make them visible in their works, and yet fail to meet the full requirements of the religious artist, let us do our best in our own small way while keeping the fullness of the goal before our eyes, never falling into complacency.